

KUNKEL'S ROYAL EDITION.

SERIES No. 4.

Standard Piano Compositions, with Revisions, Explanatory Text, Ornaments, and Careful Fingering
by Dr. Hans von Bülow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King,
Ernest R. Kroeger, Theodore Kullak, Louis Koehler, Carl Reinecke,
Charles and Jacob Kunkel, and others.

CHOPIN'S CHOICE PIANO WORKS.

REVISED BY KLINDWORTH, VON BÜLOW AND SCHOLTZ.

NOCTURNES.

Nocturne, op. 9, No. 2, E flat.....	25
Nocturne, op. 27, No. 2, D flat major.....	40
Nocturne, op. 32, No. 1, B major.....	35
Nocturne, op. 37, No. 3, G minor.....	35
Nocturne, op. 55, No. 1, F major.....	40

POLONAISES.

Polonaise, op. 56, No. 1, C sharp minor.....	35
Polonaise, op. 40, No. 1, A major.....	35
Polonaise, op. 53, A flat major.....	75

VALSES.

Valse, op. 34, No. 1, A flat major.....	60
Valse, op. 34, No. 2, A minor.....	25
Valse, op. 64, No. 1, D flat major.....	35
Valse, op. 64, No. 2, C sharp minor.....	25
Valse, op. posthume, E minor.....	35

IMPROMPTUS.

Impromptu, (First) op. 29, A flat major.....	35
Fantaisie-Impromptu, op. 66, posthume, C sharp minor.....	75

BALLADS.

Ballade (First) op. 24, G minor.....	75
Ballade (Third) op. 47, A flat major.....	75

SCHERZO.

Scherzo (Second) op. 31, B flat minor.....	100
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MISCELLANEOUS COMPOSITIONS.

Prélude Oghre, op. 28, No. 15, D flat major.....	35
Marche Funèbre, op. 35, B flat minor.....	35
Tarantelle, op. 45, A flat major.....	50
Berceuse, op. 57, D flat major.....	40

ETUDES.

Six Concert Etudes, op. 10, Nos. 2, 3, 4, 5, 7 and 12, complete.....	100
Etude 1, (Æolian Whispers,) No. 2, op. 7, A major.....	25
Etude 2, (Absence,) song without words, No. 2, op. 10, E major.....	25
Etude 3, (Fleeting Time,) No. 4, op. 10, C sharp minor.....	50
Etude 4, (The Whirlwind—study for the black keys,) No. 5, op. 10, G flat major.....	35
Etude 5, (Capriccioso—study in thirds and sixths, No. 7, op. 10, C major.....	35
Etude 6, The Storm, No. 12, op. 10, C minor.....	10

Six Concert Etudes, op. 25, Nos. 2, 4, 7, 9, 11 and 12, complete.....	100
Etude 1, (Will-o'-the-Wisp,) No. 2, op. 25, A minor.....	25
Etude 2, (Impromptu,) No. 4, op. 25, A minor.....	35
Etude 3, (Resignation,) No. 7, op. 25, C sharp minor.....	35
Etude 4, (Tripping o'er the Meadow,) No. 9, op. 25, G flat major.....	25
Etude 5, (The Avalanche,) No. 11, op. 25, A minor.....	10
Etude 6, (Surging billows,) No. 12, op. 25, C minor.....	10

MODIFIED AND ADAPTED COMPOSITIONS.

"Chopin's Best Thoughts."

First Love, from op. 38 and 39.....	50
Thine Image, Romanza, from op. 25 and 58.....	75
Forget-me-not, Nocturne, op. 15.....	25
Will-o'-the-Wisp, from op. 25 Nos. 1 and 2.....	75
Consolation, from op. 21, 36 and 7.....	50
Weeping Willow, Nocturne, op. 48, C minor.....	25
Summer, Waltz, op. 70, No. 8, posthume.....	25
Spring Waltz, op. 70, No. 1, posthume.....	25
Autumn, Waltz, from op. 20 and 26, No. 9.....	25

St. Louis: KUNKEL BROS., Publishers.

ALPINE STORM.

A SUMMER IDYL.

Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.

This composition may be called a picture of the real summer life. All is peace in the Alpine valley where the young shepherd feeds his sheep. For the time being, however, he has left his flock to graze in the fields and well-trailed dells, for his mind is now upon the lamb of another flock, a little who has just bunched in the distance. He thinks that even now he sees her in the meadow chasing her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant rumble of an approaching summer shower is heard, but too much absorbed in his music or the thoughts of her who is the life of his life and the necessities of the fancy change, and, at the time he gives his dog the signal to drive the flock to shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the lightning, strikes the mountain peaks. The young shepherd is startled and turns to his flock for safety at his hands. Their prayer is heard. The storm king departs; the sun breaks through the clouds; the young shepherd again leads his flock to pasture. The storm is now dispersed, and the lightning, while the faint and fainter rumble of the thunder tells that the storm is now dispersed, is the farthest.

Andante. ♩ = 144. The young shepherd plays a love song upon his horn.

CH. KUNKEL'S

KUNKEL, Op. 105.

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METRONOME, 50 CTS. This box, without a metronome when you can get it, KUNKEL'S ROYAL EDITION is sold at the price of 50 cents. A fully tested, reliable metronome is carried in every box of music for sale. The metronome is a valuable possession to every musician, and it is so constructed that it is almost indispensable.

The shepherd gives a signal.

Here follows the storm as the

MUSIC FREE! Sent 25 Cents for Mail ing and in Return I enclose THREE DOLLARS Worth of Music, comprising from 5 to 100 pieces, the latest of my published works, for the one-cent introduction.

Ad. Ross,
602 Olive Street, St. Louis, Mo

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St. Louis: KUNKEL BROS., Publishers.

NOCTURNE.

3

Andante sostenuto. ♩ - 72.

F. Chopin, Op. 37. No. 1.

p

ff

dolce

cres.

poco

cres.

938-3

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Musical score for "L'Espresso" by Maurice Strakosky. The score is for piano and voice. The piano part is in 3/4 time, starting with a treble and bass clef. The voice part is in 3/4 time, starting with a treble clef. The tempo is marked "And." and the mood is "dolce". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass line. The score is marked with 'dim' (diminuendo) and 'f' (forte). The score is written in ink on aged paper.

[illegible]

Musical score for "The Merry Widow" (Act II), featuring a piano introduction and a waltz. The score is written for piano (p) and includes a section marked "FFEN." (Fortissimo). The tempo is marked "Allegretto". The key signature is one flat (B-flat). The score is divided into measures, with some measures containing multiple notes and rests. The piano introduction is marked "p" and the waltz section is marked "FFEN.".

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a vocal line (soprano) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The piano accompaniment features a prominent bass line with many triplets. The vocal line is a simple melody. The score ends with a double bar line and the number "938-3".

First system of musical notation, piano (p) and *sempre più p e rit.*

Second system of musical notation, *a tempo.*

Third system of musical notation, *f* and *dolce.*

Fourth system of musical notation, *cres.* and *dim.*

Fifth system of musical notation, *p* and *dim.*

Sixth system of musical notation, *riten.* and 938 - 3.

What Competent Critics Say of Kunkel's Royal Edition.

DE. LOUIS MAAS,

From the two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Bülow and Brahms of Breitkopf & Haerdel's *Praktisch-Ausgabe*.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonata and Klavierwerke edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *cadenza*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the *Reinhold* Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," "Beethoven," "Moonlight Sonata," "Beethoven," "La Filleuse," "Ballet," "Variation for the Dance," "Waltz," "Polonaise in E-flat," "Listz," with the editions of these works published by Breitkopf & Haerdel, Cotta and Augener, and cannot but state that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS J. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Literature and

LOUIS C. ELSON.

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is really the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

Why we without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best we have made, for a nickel placed is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, shows the number of beats absolutely perfect in action. No person should be without one of these Metronomes. As the best written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

As an artist, please, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The exact fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house. I have no doubt you cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the time and money you must have put in the work. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep him with it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gusto and confidence of mind than with any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Violoncello,

EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and accurate pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions, satisfied to the satisfaction of the student will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will bring them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in every branch of art. The greatest usefulness of this edition will, however, be found in its didactic quality, its uniformity of method, its system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of analysis, the observations and right conclusions here it must truthfully be said that every page in this edition demonstrates the special aptitude, the scientific and artistic judgment, the common sense of its editors and revisers. As regards correctness of text, cleanness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

GENTLEMEN—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etude de la Vitesse* (Royal Edition). I have examined it with interest, and thank your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS—Allow me to acknowledge the receipt of your edition of Czerny's *Velocity Studies*, (Royal Edition). It seems to me the best and most useful edition of these world-renowned studies I have yet seen. The "osia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's *Studies of Velocity* (Royal Edition), received by Kunkel Bros., I have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Czerny—Bülow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

PORT SCOTT, CAN., March 27th, 1888.

Messrs. Kunkel Bros.:

In introducing to my notice your superb Royal Edition of classical music, I formerly labored under the impression in common, I think, with many others, that its excessive length was a mark of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Hersey School of Mus. &

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamics and pedal marking make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

MUSIC FREE! Send 25 cents for Mailing **\$5 to \$7** and in Return Receive
WORTH OF MUSIC, consisting of 8 to 25 Pieces the latest of our LITERATURE for the purpose of introduction. Address, 610 Olive Street, ST. LOUIS, MO.

CARROLL'S INTEGANCE.

22

PERUKAS EP.

GEO. SCHLEIFARTH.

agitato (Cheerful and light). ♩-126.

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2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76																								

Musical score for "The Rose Tree" (No. 100). The score is in 2/4 time and features a melody for voice and piano accompaniment. The piano part includes a right hand (R.H.) and a left hand (L.H.). The score is divided into two systems. The first system includes a key signature change from one flat to two flats. The second system includes a tempo change from "Moderato" to "Allegretto". The score concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" (No. 100). The score is in 2/4 time and features a melody for the voice (Soprano) and piano accompaniment. The piano part includes a bass line and a treble line. The melody is in G major and consists of 16 measures. The piano accompaniment is in G major and consists of 16 measures. The score is written for a voice and piano.

[illegible]

Musical score for "The Merry Widow" (Act II). The score is written for a vocal soloist and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The tempo is marked "Moderato". The key signature is one flat (B-flat). The score includes a vocal melody with lyrics in German and a piano accompaniment. The lyrics are: "Die Nacht ist so schön, die Nacht ist so schön, die Nacht ist so schön, die Nacht ist so schön." The score is divided into measures, with some measures containing multiple notes and rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score is a page from a larger manuscript, with the page number "10" visible in the bottom right corner.

(A)

(B)

SOUTHERN JOLLIFICATION

PLANTATION SCENE

—BY—

CHARLES KUNKEL.

SYNOPSIS.—Darkies gathering at twilight after a day of cotton picking in the fields—Uncle Joshua leads off with his favorite song, "I'm a Happy Little Nig," which is responded to by all the darkies in a grand "Hallelujah"—Then follow the irresistible "Hoe Down" and Banjo Solo, while the dusky queens are up and tripping light fantastic steps, to the pride of their enraptured swains.—The enthusiasm is catching, and all join in a grand wind-up.

WHAT THE DAILY PRESS SAYS OF IT!

POST-DISPATCH, OCTOBER 19th, 1890.

A REMARKABLE HIT.

Mr. Charles Kunkel's "Southern Jollification" Plantation Scene, which P. S. Gilmore presented to the public during the past three and a half weeks, springing into public favor at once, and its performance uniquely edramatized all. No sooner did Gilmore strike up his piece but the heads and feet of young and old were set in motion, and smiles of happiness beamed from joyous faces. Gilmore promotes it the biggest hit he has made in ten years with any piece. It was played last night, the closing day of the Exposition, for the twenty-second time, a remarkable showing. Mr. Kunkel's Piano Solo, also his Piano Duet, of "Southern Jollification" are very effective, while not at all difficult, and promise to find their way into every household having a piano.

THE EVENING STAR-SAYINGS, OCTOBER 19th, 1890.

Mr. Charles Kunkel's "Southern Jollification" is the most delightful thing in the way of characteristic musical sounds occurring in plantation life, that any recent composer of note has accomplished. To hear it is to see the cotton field and the sugar cane.

ST. LOUIS REPUBLIC, OCTOBER 19th, 1890.

"Southern Jollification," a Plantation Melody, composed by Mr. Charles Kunkel of this city was played twenty-two times by Gilmore. It proved an instantaneous success from the start, and it has been on the boards less than three weeks.

CLODE-DEMOCRAT, OCTOBER 15th, 1890.

Mr. Charles Kunkel's "Southern Jollification" Plantation Scene, again received a triple encore, and the great audience would voluntarily have listened to it many times more. It is without doubt the most fascinating and bewitching number Gilmore has ever introduced to the St. Louis Public. It is the favorite of the favorites Gilmore has in his repertoire and on programme of his concerts, emulating and surpassing all others "Southern Jollification."

The above piece is published as a

PIANO SOLO,	-	-	-	60
PIANO DUET,	-	-	-	1.00
And for SMALL ORCHESTRA,	-	-	-	3.00

and is to be had on receipt of price, of all first-class Music Dealers, or of the Publishers,

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